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WOLVES RETURN HOME

The Members' Magazine of The Jefferson Public Radio Listeners Guild

July 2010



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ON THE COVER

An 87-pound male estimated to be about 2 years old, sporting a new radio collar. The wolf has come out of anesthesia and is still a little wobbly. Sadly, this wolf is one of two that preyed upon in the Keating Valley area of Baker County, and was eventually killed in 2009. PHOTO COURTESY ODFW.

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Wolf tracks, fall 2007, in the Keating wildlife management unit, Oregon. Note how large the tracks are.

PHOTO COURTESY OF OREGON DEPARTMENT OF FISH AND WILDLIFE



Music on the Half Shell concert series, live and free in Roseburg, presents French electronic-swing band Caravan Palace, July 13 at 7pm (see p. 28 for details).

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Tuned In

Ronald Kramer

Gifts that Keep on Giving

It was once calculated that JPR receives something well in excess of 100,000 pieces of mail a year consisting of a combination of business correspondence, checks from our listeners, programming comments, CDs from aspiring musicians plus routine amounts of sales literature. Amidst this tidal wave of incoming communications, we occasionally discover surprising things. An unexpected, very touching letter from someone who wants to convey the importance to them of some program they've heard and, sometimes, a warm letter from a member who, with great regret, reports that they are moving away from the State of Jefferson and will no longer be within range of one of our transmitters.

There are, however, occasionally other letters that report upon listeners' departures from our midst. You've probably heard occasional announcements on JPR about estate planning opportunities for including the JPR Foundation in one's will or trust. We began broadcasting such announcements quite a number of years ago following our receipt of an entirely unexpected bequest from a listener. Usually we receive notification of a bequest from an attorney, or the executor of a person's estate and, often, that is the first instance of our knowledge that an individual had included JPR in their estate planning.

Sometimes, individuals who have included the JPR Foundation in their estate plans have been regular, contributing JPR Listeners Guild members for many years during their lifetime. Equally as often, however, they turn out to be listeners who we have never numbered among our members. We do know some things about people who maintain JPR Listeners Guild memberships. If they pledge during an on-air Fund Drive,

we often know which of our programs, or program services, they seek to support. If they pledge online (or through the mail), individuals often offer comments about JPR which are maintained in their membership records. When folks include us in their estate, we have a glimpse of the value they have discovered in JPR. When we receive a bequest from individuals who are strangers to us, however, we can only conclude that we have touched their life in deeply meaningful, perhaps broad, ways that we will never really understand.

JPR is, essentially, a communication loop and, as any student of communication processes knows, feedback is an essential component. When we receive notification of a bequest it is, essentially, the final step in an ongoing communicative relationship. In all of these instances, regardless of whether a bequest comes

from someone who is known to us or not, these gifts provide an extremely powerful, touching and affirming sense of accomplishment for those of us at JPR.

Bequests come in all sizes and, often, not from individuals who would seem to us to be individuals of particularly significant means. Generally, bequests are in cash but that isn't always the case. I recall one individual who left us an apartment building (which we then sold).

While we have occasionally used the proceeds of a bequest to handle a strategic project, perhaps as part of the financing to assist in installing a new station in the area from which an individual bequest arose (as was the case for the apartment building gift), these funds are routinely placed in interest bearing investment accounts as part of the JPR Foundation's endowment. Over

CONTINUED ON PAGE 11

Perhaps the most engagingly mysterious gifts, however, are those that come from someone who can no longer be personally thanked – someone who has made a powerful personal statement through a bequest.



Wolves Return Home

An Oregon Wolf Primer

By Jeannine Rossa

All photos courtesy Oregon Department
of Fish and Wildlife

When I was in high school, my family became wildlife obsessed. I should have seen this coming: my mother had forever been dragging us on hikes to see whales (whales: 0, gulls: 153), beavers (beaver: 0, muskrat: 1, mosquitoes: 1,468,000), or sea lions (we actually did see the sea lions but almost drowned in the process). When I came home from college one weekend, I was instructed not to open my brother's bedroom door. "There is an injured redtail hawk in there, and she gets upset." My mother had a license to rehabilitate injured animals. The freezer was full of fish for the pelican with a stitched pouch, and mice for the fox in the washroom. And we had a Canadian timber wolf in the backyard.

The wolf, "Wolfie," was not part of the wildlife rehab program. She had been born in captivity, and as such, could never be returned to the wild. She was gentle, loved back scratches and watermelon, but was not trained – or trainable. She was also small, only about 70 pounds, which was a good thing because we had to tell other people she was a dog. We just could not take the risk that someone would poison her out of fear.

We were not paranoid; many people are extremely afraid of wolves. People fear that wolves will cause financial ruin by eating stock animals; fear wolves will make hunting difficult by chasing away or eating all the deer and elk; fear they will enter our towns and kill our pets – or even our children. People fear wolves’ teeth, their strength, their size, their gaze. In southern Oregon and northern California, we are going to have to meet these fears head-on because wolves are on their way.

A Brief History

Wolves were once ubiquitous throughout southern Oregon and northern California. In northern California, Native American tribal languages differentiate between wolves and coyotes; wolves feature in their stories and world view. Euro-American settlers noted wolves as “common” or “rare” but always around. “Wolf” place names abound: Wolf Creek, Wolf Lake, Wolf Butte, Flat, Prairie, Peak, and Ridge. In 1924, the last known California wolf was killed in Lassen County. Wolves persisted in Oregon a bit longer but in 1946, the last known Oregon wolf was shot for bounty in the Umpqua National Forest. The story was similar in Idaho and Montana.

In 1995 and 1996, 35 Canadian wolves were reintroduced into the mountains of Central Idaho.

In 1999, wolf B-45F swam across the Snake River, climbed up the steep river cliffs and trotted into the Wallowa-Whitman Mountains. We had all been waiting for her, the harbinger. Everyone knew it was just a matter of time until wolves crossed the political border from Idaho and reclaimed territory they once occupied.

Since B-45F paved the way, wolves have been trickling into Oregon – and have set up housekeeping. In 2008, the Oregon Department of Fish and Wildlife (ODFW) suspected that two of the wolves had formed a pair and successfully raised three pups. In July 2009, ODFW captured a female of the Imnaha Pack to fit her with a new radio collar. She had recently given birth to pups. In the fall of 2009, the Imnaha Pack was caught on video: five adults and five pups, confirming that the alpha male and alpha female are a “breeding pair” having successfully raised two pups within a breeding season. At least four wolves continue to in-



ABOVE: Russ Morgan, ODFW Wolf Program Coordinator, with a wolf from the Imnaha Pack who has just been given a radio collar. Wolf #0167, a 97-pound male, is coming out of anesthesia. 12 February 2010. **LEFT:** Russ Morgan holds wolf #4951, a 70-pound female pup (born 2008), in February of this year. She has just been given a radio collar and is coming out of anesthesia. She is part of the Imnaha Pack.

PREVIOUS PAGE: Wolf #B-300, the alpha female of the Imnaha pack. She entered Oregon wearing a radio collar from Idaho, but it stopped working in Fall 2008. ODFW re-collared her in July 2009.

habit the Wenaha Unit of northeast Oregon (20 miles west of Troy).

This year, credible reports of wolf tracks have been reported from the Cascade range near Bend. From there, it’s a straight shot down the mountain range to southern Oregon. Wolves could also cross Highway 140 and trot across the plateau through the Cascade-Siskiyou National Monument, down the river breaks, swim across the Klamath and enter Modoc County. The question is “What will happen then?”

Oregon vs. California

In 1974, wolves were listed as “endangered” under the federal Endangered Species Act (ESA). In 1987, wolves were also listed as “endangered” under the State of Oregon’s Endangered Species Act. In April 2009, the US Fish and Wildlife Service (USFWS) removed wolves in the Northern

Rocky Mountain Distinct Population Segment (NRM DPS) from the threatened and endangered species list. Wolves found east of Oregon’s Highway 395 are part of the NRM DPS. However, they are still listed as “endangered” under state law, and therefore, state restrictions apply. Wolves that move over to the Cascades or Coast Range are not considered part of the NRM DPS and are protected as “endangered” under both federal and state ESAs.

In California, wolves are not on its January 2010 state list of Threatened and Endangered species, nor are they included on its comprehensive “Special Animals” list (last updated July 2009). However, the California Department of Fish and Game is working with the Conservation Biology Institute, a conservation database organization, to analyze the status of California’s native land mammals, including wolves. This information will be included in a revised

“Mammal Species of Special Concern” document expected in June of 2011.

Oregon's Plan

In 2002, the state of Oregon decided to figure out what it should do when wolves arrived in Oregon. ODFW held public hearings all around the state. Hundreds of people testified, covering the entire spectrum of opinion, from “kill all wolves immediately” to “introduce wolves and get rid of the livestock instead.” In 2003, ODFW convened the Wolf Advisory Committee. Together with the Wolf Technical Committee, the Wolf Advisory Committee put together a Gray Wolf Management Plan. ODFW takes pains to explain that its plan is neither a wolf reintroduction plan, nor is it a wolf elimination plan. Instead, it outlines ODFW's management response to wolves that come into Oregon on their own.

ODFW's plan consists of three phases:

Phase I: ODFW will manage the wolf population to reach four breeding pairs for three consecutive years in eastern Oregon. A “breeding pair” is a pair that successfully raises two pups within a breeding season. At this point, wolves may be considered for statewide delisting. Regardless, wolves will be managed in *western Oregon* as if the species remains listed until the western Oregon wolf population also reaches four breeding pairs.

Phase II: ODFW will delist wolves, which loosens restrictions on killing or harming wolves. ODFW will work to achieve the population objective of seven breeding pairs of wolves present in eastern Oregon for three consecutive years.

Phase III: ODFW will work to ensure the wolf population does not decline below seven breeding pairs and that “wolves do not climb to unmanageable levels that cause conflicts with other land uses.” ODFW will collect wolf population and movement data to help reduce wolf conflicts and to better understand wolf predation patterns. The Phase III management level is not intended as a population cap.

This year, ODFW is revising its wolf plan. The public comment period closed in July. ODFW is hoping to push through some legal changes at the state level: 1) change the legal status of the gray wolf from protected non-game wildlife to a “special status game mammal;” 2) remove the requirement



“Fladry fencing:” flagging tied to electric fencing. Interestingly, fladry fencing is a cheap and relatively effective wolf deterrent, especially for corralled livestock.

for a permit to kill a gray wolf caught in the act of attacking livestock; and 3) create a state program to fund compensation for livestock loss and proactive methods to prevent wolf depredation.

California: No Plan

California, on the other hand, does not have a plan to deal with wolves. The Siskiyou County Board of Supervisors has passed a “no wolves” resolution. However well-meaning, such a resolution only serves to appease their constituents, and perhaps send a message to wildlife managers. Counties have no jurisdiction over wildlife management. This responsibility lies with the state, and in the event animals (or plants) are federally listed as “threatened” or “endangered,” also with the federal government.

How Many Wolves?

In 2001, Dr. Carlos Carroll of the Klamath Center for Conservation Research and others mapped prey availability, forest cover, and human population and hypothesized that the southern Cascades (i.e. around Crater Lake) and the Modoc Plateau were most likely to support the highest wolf populations in Oregon and California. Oregon State University graduate student Tad Larsen and his professor William Ripple improved and tested a similar wolf habitat model. They estimated that the Siskiyou/Klamath region could support

approximately 120 wolves, and the central coastal region approximately 144 wolves. They estimated Oregon would support a total wolf population of 1450 wolves.

These numbers seem very high, especially considering that in 2009, the entire state of Idaho supported 835 wolves. Generally, wolves locate their territories where prey is abundant and human interference is low. There are a number of studies that show wolf populations decline with even moderate road densities (the total miles of criss-crossing logging roads within a square mile of forest, for example). Idaho has huge, virtually roadless forested areas surrounded by even more land with few people. Most of Oregon's forest lands are a patchwork of public and private, a legacy from the 19th century. Other than within wilderness areas, Oregon's road densities are considered high. The US Fish and Wildlife Service (USFWS) did not select Oregon as a place to orchestrate wolf recovery primarily because Oregon lacks large blocks of contiguous public land.

Ecological Effects

When wolves reenter the state of Jefferson, no one really knows what effect they will have on the natural ecosystem. It has been shown time and time again that wolves target older and sick animals, which tends to improve overall deer and elk herd health. Wolves (as do all predators) also target heavily pregnant females

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Jefferson Almanac

Paula Bandy

Buddy

The end began on a dark, icy night in February. I came home about 10:30 to find my dear Buddy lying on the bed, his favorite spot to be sure, but he always greeted me at the door when I came home. Within a half an hour he felt cold and seemed almost comatose as I frantically called the emergency doctor. He was 45 minutes away but would come to my house in what seemed like the opposite end of the world to lift my 55 pound dog into my car and guide me to the clinic. I wasn't sure if Buddy would live. In fact, I felt he was dying.

But he made it and several more times after that when he would just crash—down, virtually unresponsive, eyes open, not moving, cold. After much testing there was still no answer. Nothing was conclusive except that as the frequency of crashes increased, and if I caught them early, prednisone could reverse them. In between, he was normal, running free as an Australian Kelpie likes to be on our daily walks up the winding road. He would sit bright eyed pretending not to beg, ring the bell on the door when he needed to go out, curl up and drape his head over me as we slept. And he mostly met me at the door, but when he didn't I knew why. And I'd sit by him until he came back.

After about 2 months he did slow down, and there were times when he had trouble jumping onto the bed. Buddy crashed late one night, slipped from the bed, and we placed him on his pillow at the foot of it. I didn't think he'd make. I lay down next to him on the floor, holding his paw, and later the next afternoon he came back around again. But that week when we took walks we didn't go as far. He would stop, turn and look at me and we'd turn back.

He had a good appetite that morning and then the call from my son came about an hour before I was to get off work. When

I walked into the house Buddy was on his pillow in the kitchen, panting heavily. He wagged his long furry black tail and rolled over to his side as I pet him. My son carried him to the car and placed him in the backseat. Not far down the road he moved into



I remembered
how deeply he was
entrenched in my heart,
and how lucky I was
to have had a real
Buddy in my life.

his preferred 'navigator' position between the seats, but this time he fell into it and could not get up. My son pulled him out and placed him on the backseat with his head on my lap. He didn't move, and as the rain drummed against the car, I spoke quietly to the eyes looking up at me three months to the day of

his first crash. My dear Buddy left us before we made it to the vet. He just quietly didn't take another breath. It was less than a half hour since I returned home. I'm sure he had waited for me. As usual, he wanted us all together.

That night there was no one to sing goodnight to *Who do I love? Buddy, Buddy*, No black head upon my legs. No cold nose to nuzzle. No deep brown eyes to look into. No soft, wavy fur to twist and work my fingers into, no velvety twitching ears to rub and pull gently under my fingers, no white paws to kiss and hold. No white-blazed chest to scratch and no tummy to rub. And the quiet. No rustle of paws as my Buddy dreamt of running and chasing something through his dreams; no whimpers and whines as visions of complacent rabbits entertain his sleep.

When he was returned to us in his lovely black urn, we had a sunset service for him by the rock he loved to stand on and view his world. We held him and remembered.

I remembered the first time I saw him curled up in a corner by himself, the only black dog in a litter of Golden Retrievers. A couple of months later all the Goldens were gone and there he was, big black ears and

CONTINUED ON PAGE 13



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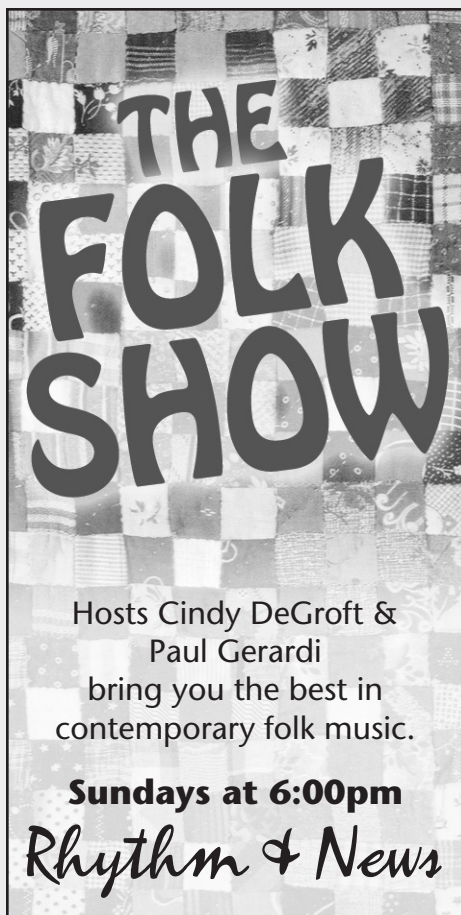
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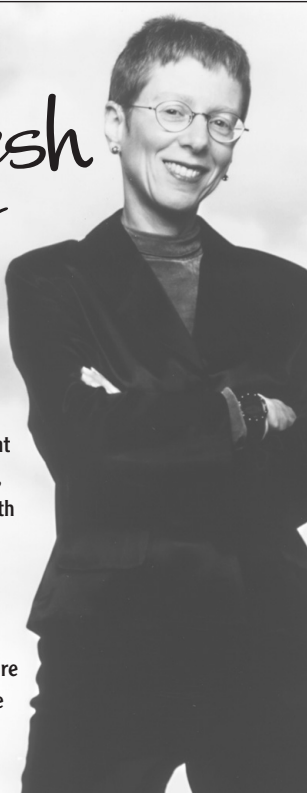
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Theater and the Arts

Molly Tinsley

Worlds Apart

Lisa Kron's *Well* and Lynn Nottage's *Ruined* alternate performances in the OSF's New Theatre, striking sparks of contrast for the playgoer who attends both. The titles themselves declare the world of difference that separates the plays—the location for *Ruined* is as foreign as *Well*'s is familiar. Instead of middle-class Michigan, where the material culture has evolved to non-essential candle-snuffers and wind-up toys, we plunge into the Democratic Republic of Congo, despite the pretense of its name, a virtually failed state. Food is scarce, medical care non-existent, and technological progress limited to Kalashnikovs.

In *Well*, Lisa and her mother are plagued by the subtlest of adversaries, allergens and invisible viruses. In *Ruined*, Mama Nadi and her girls are threatened by human combatants, brutal and merciless. Whereas Ann Kron succeeded in integrating her suburban neighborhood by organizing social activities, the Congolese war between government forces and rebels is fueled by greed and bloodlust, it rages despite mediation, and it has taken the bodies of women and children as its battlefield. Kron's background in stand-up comedy buoys the world of *Well*; *Ruined* is the most powerfully frightening play I've ever seen.

It's not that the horrific facts caught me by surprise. Several years of researching and writing about Sudan have meant envisioning violent civil war, weaponized rape, and government corruption fed by Western demand for the minerals underneath the African earth. It's not the same, though, to face these conditions live on-stage. And unlike *Well*, there are no experiments with form to mediate the raw truth that has been fearlessly, hellishly recreated by director Liesl Tommy. Clint Ramos's set simulates a rough-built brothel in the midst of the encroaching jungle, high grasses that cover the approach of intruders until they are in the

door. And approach they do, with ever-increasing menace.

First comes Christian (Tyrone Wilson), a traveling salesman who trades in girls as well as soap and condoms. Though reluctant to take on any new bodies to feed, Mama Nadi (Kimberly Scott) agrees to buy two of his three passengers, Sophie (Dawn-Lyen Gardner) and Salima (Chinasa Ogbuagu), for twenty-two dollars and a cold Fanta, even though Sophie has been ruined for sexual commerce by rebel bayonets. A visit from a group of rebel soldiers follows, then miners of coltan (used in the manufacture of electronics), then government troops. Each cadre is played by the same ensemble; from the vulnerable women's point of view, they all spell the same abuse.

Nottage's episodic plot packs Act One with such a variety of activity it all but muffles action. There's the parrot who may be the last repository of the Pygmy language, Christian's oft-mentioned four years of sobriety which he is forced to break, and the inarticulate hell of the veteran prostitute Josephine, daughter of a slaughtered tribal chieftain. Salima is pregnant; a white missionary is murdered near-by; Sophie embezzles money from Mama and is caught; Salima's husband, recruited into the government army, shows up to reclaim her. I can't say we don't know where the play is going because the looming violence is palpable, but we're not sure what issue to be tracking, until the showdown of Act Two makes a mockery of such intellectual concerns.

Ruined is studded with amazing moments of performance so pure they draw gasps and tears. Scott finds the no-nonsense humor in Mama Nadi, if the deeper layers of hurt abandonment aren't quite plumbed. Wilson's Christian knows his noble intentions only go so far, and his determination to take care of number one leaves him shuttling between apology and antic desperation. He brings his ruined niece to Mama's brothel for sanctuary, but

recoils when the girl moves to hug him goodbye. As the injured Sophie, Gardner's every move conveys physical agony and her explosion in the face of government commander Osembenga lays bare the horror of what she's been through. Ogbuagu's simple farmwife is heart-wrenching, as her grief keeps interfering with mandatory seductiveness. Kenajuan Bentley becomes an absolutely chilling Osembenga, emotionless, self-assured, and deadly. And Victoria Ward is riveting as the changeable, dissociated Josephine. The eloquence of her wild, preemptive dance that erupts at the start of Act Two stills everyone onstage and epitomizes every trauma and triumph inscribed on her young body.

The strength of Mama Nadi and her girls is implicit throughout *Ruined*. Yet so is their helplessness to change or escape the situation that destroys them. Salima finds one way out, but it only confirms their general impotence. Having lured us into this hopeless place, how does Nottage lead us out, an audience drawn from the middle America of *Well*, where one has the luxury of fatigue and food allergies, indeed where sex is praised as a possible cure for the latter? Of what use is *Well's* final recommendation that we embrace all the difficult, messy parts of our lives and weave them into a whole?

"Why not us?" Christian asks, as he proposes marriage to Mama Nadi. The brothel has been trashed by government troops, its inhabitants saved only through the sacrifice of Salima. Despite the chaos, persistent Christian manages finally to melt Mama's armor and embrace her, as Josephine and Sophie look on in delight. There it is, Love, the go-to, feel-good theme in any search for a happy ending.

Before exhaling in relief, though, better recall Mama's repeated and convincing trashing of romance. And remember Christian is a small-time human trafficker: when asked how much he wants for his girls, he replies, "The same as usual." The business advantages to their partnership are unmistakable. And it may increase the chances of survival when the perpetrators of violence come back. Which they will, under one flag or another.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In From p. 5

time, with bequests of all sizes, the total value of these endowment funds is approaching \$1.5 million. Depending upon the condition of the economy in general and the stock market in particular around \$50,000 is generated each year to assist in funding JPR's operations. That's obviously a sizable amount and a growing component of our total financing.

I'm just now concluding my 35th year here at JPR so I've been around long enough to know a great many of the individuals who have contributed in so many different ways to building the JPR that we've all come to know. Their contributions are diverse and have been manifest in many ways. Three people have donated radio stations to us. Some people donated LP recordings in early years (which originally formed the core of our classical music library). People donate cars and trucks (through the *Car Talk Vehicle Donation Program*), which yields be-

tween \$5,000 and \$10,000 annually. The Jefferson Public Radio which has been forged as a result of all the public gifts we have received is a strong, diverse enterprise that reflects the values and faith of our listeners.

Perhaps the most engagingly mysterious gifts, however, are those that come from someone who can no longer be personally thanked – someone who has made a powerful personal statement through a bequest.

What keeps me going after 35 years? JPR remains an adventure – for us all. Every day brings something new, often unpredictable, and creates common meaning and value for thousands of people.

Even something as seemingly mundane as opening the mail becomes part of that adventure.

Ronald Kramer, Executive Director





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Inside the Box

Scott Dewing

The Technology Time Trap

You can save someone who is drowning, or money for a rainy day, or your soul from eternal hellfire, should you believe in such things. But there's one thing you cannot save no matter who you are or what you believe in: time. Time cannot be saved up and spent later. It is, as T.S. Eliot referred to it, *unredeemable*:

*Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.*

If people lived forever we would no longer have a need for clocks or calendars. Time is important to us because we are finite beings. This may explain our obsession with saving time. Maybe we believe that by saving time were somehow saving ourselves from a death whose time we know is ultimately coming.

*Time goes, you say? Ah, no!
Alas, Time stays, we go.*

This excerpt comes from "The Paradox of Time" by a poet named Henry Austin Dobson whose own time came and went between 1840 and 1921.

My own fascination with time seems to coincide with the fact that it is quickly becoming a dwindling resource in my life. As I've become more and more pressed for time, I've found the need to take the time to slow down, take a deep breath and think seriously about time. This is what led me to reflecting on the concept of saving time, which turns out to be a bunch of hooley. And yet, when I reflect upon my daily life (especially my work life) I seem to be operating under the assumption that this hooley is true.

The myth of saving time really struggles to achieve the status of truth when it comes to technology. Every new technological advance promises to make us work smarter, faster and save time. (It is worth noting that some recent technological ad-

It seems the more technology we create and have at our disposal, the greater the sense of obligation to pack more and more into our day, which in terms of saving time makes it a zero-sum game.

vances, such as those in cryogenics, are even promising to save us from death itself.)

It has been my experience that technology can often have the opposite effect. With the right mixture of poor planning and terrible training, technology can efficiently make people work dumber and slower. I'm sure many of us have witnessed this axiom in all of its Dilbertesque horror in the business world.

For certain, technology is no panacea. And yet, when it comes to saving time, our society has taken the technology bait, hook, line and sinker. At first, I tried to talk myself out of believing this was the case. I started by taking stock of the arsenal of technology in my own life: computer, netbook, iPad, iPhone, email, instant messaging, the Internet, car, microwave, washer/dryer, dishwasher...the list goes on. All of this technology is designed to make my life more efficient and save me time. So why is it then that I feel I have less and less time?

In many parts of the world, technology permeates (some might argue saturates) every facet of modern life. In his book *Future Shock*, Alvin Toffler referred to technology as the growling engine of change. Written in 1970, Toffler's book about the future may seem a bit dated to those of us who are living in that future.

Recently, the computer has touched off a storm of fresh ideas about man as an interacting part of larger systems, Toffler

wrote. Virtually every intellectual discipline has been hit by a wave of imaginative hypotheses triggered by the invention of the computer and its full impact has not yet struck. And so the innovative cycle, feeding on itself, speeds up.

Forty years later, I immediately identify with the concepts of technology feeding on itself and the pace of life speeding up. I feel as though Toffler's predicted impact has struck and continues to strike us hard upside our collective head.

I'm sure that at some point in history, the genuine thrust behind technological advances was to automate some mundane and time-consuming task such as scrubbing laundry on a washboard or hauling water from a well so that there would be more time for just relaxing and spending time with friends and family.

I don't think that is the case anymore. It seems the more technology we create and have at our disposal, the greater the sense of obligation to pack more and more into our day, which in terms of saving time makes it a zero-sum game. Unless we make conscious decisions about the quality of our time as well as the quantity, we tend to use every minute technology has, for lack of a better word, saved for us by trying to squeeze just one more task into our day as if that alone were the final and only measure of our success.

Some days, I can't help but have this image of myself as a mindless hamster going faster and faster on the treadmill wheel of life with technology being the grease that just makes that wheel turn faster. I have this sneaking suspicion that I am not alone in this feeling.

As I grow older and time, like any dwindling resource, becomes more and more precious to me, I find that I'm becoming increasingly less interested in chasing after the specter of saving time and more interested in consciously slowing down and rescuing myself from the technology time trap, the one in which we hurry so fast and save so much time that we show up early for our own funerals.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

Almanac *From p. 9*

intelligent eyes lying under a birdcage at the pet shop. We took him home on trial; he charmed his way in. And we named him Buddy. I called him Budwan, Budwan O'Neil, no clue where it came from. Maybe he told me.

I remembered the frozen December night when he and I stood shivering in the garage after the fireman said *Ma'm, you and your dog need to stay outside* while they determined why there was smoke pouring out from the wood pellet stove. We just kept looking at each other while I quietly reassured him it would be okay because we were together. I can't imagine having to have stood there alone. I remembered how he loved red licorice so much his eyes would get really big and the white would show. How he loved his red 'thing' that held the treats he had to bounce out. He'd fling it and fling it until a little piece would escape and he'd eat it delicately. I remembered how he loved our walks, and how for several years there was one turkey vulture that would fly down low over us and tease Buddy, causing him to run after the soaring creature. I remembered him charming my guests at a Halloween party dressed as a vampire with lace shirt cuffs and a black and red cape. I remembered how happy he was every day, even on the day he passed away.

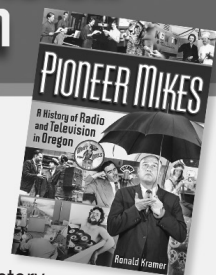
I remembered how deeply he was entrenched in my heart, and how lucky I was to have had a real Buddy in my life. More than anything he taught me the beauty of being present every day. He would sleep with me all day if I was sick. He would nudge me for walks when he understood I needed them most. He brought me outside myself to the presence of living and unconditional loving through his ever giving soul. He was my best Buddy.

Paula Bandy lives in Ashland, with a stunning view of Grizzly Peak. No longer an orphan, she has been adopted by a black and white cat named Snowy. She's currently working on her Ph.D in Transformative Studies with a focus on Beauty.



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Recordings

Derral Campbell

True Sounds

Recently a captivating new release came to me - *Last Call*, by the late Jeff Healey, on the Stony Plain label. Just before the cancer that had rendered him blind at birth claimed his life, Healey sat down and recorded a batch of his favorite tunes. Though his fame came from his blues-rock slide guitar playing, Healey was a big fan of the golden age of American pop, the Tin Pan Alley numbers of the 20's, 30's are 40's, rendered in the Lonnie Johnson/Eddie Lang jazz guitar style. And he taught himself to play trumpet, citing Louis Armstrong as one of his main influences. Much as Sidney Bechet multi-tracked his soprano sax parts in the early 50's, Healey plays up to three guitar parts at a time here, as well as trumpet. He's accompanied by a fine piano and violin as well. I just can't shake this record and I need to hear it every day. Especially memorable is Healey's treatment of "Laura," as noir as it gets, dreamy and wistful. This final tribute to Healey's musical vision is remarkable because he makes the multi-tracking work, blending the lightning licks of each part into a solid piece. And the CD includes a DVD track of Healey and his band performing "I'm Gonna Sit Right Down and Write Myself a Letter." Good taste never tasted better.

Another wonderful new album also comes to us through a Canadian label. The Electro-Fi imprint has issued *Retro-Active* by Mark Hummel. Talk about keeping the Blues alive! Hummel's story has been one of constant progress, by which I mean a lot of hard work. A couple of recent issues of long-ago tracks confirms Hummel's ongoing involvement in the world of the Blues; *Retro-Active* shows he can inhabit this world of 50 years ago and bring it alive. As the decades have passed, Mark's harp playing has evolved to showcase a breadth of emotion, and skill, complemented by his meaningful vocals. Long-time sideman Rusty Zinn's guitar work as well continues to enthrall the listener and underline Hum-

mel's message. Bay Area guitarists Steve Freund and Charles Wheal are also featured, and the last track, "Can't Be Successful," features harmonica legend Charlie Musselwhite on acoustic guitar. These recordings date from 1995 to 2009 and truly show the liveliness and currency Hummel brings to the music of the Blues.

I always like a pleasant surprise, and Morry Sochat (pronounced "socket") and the Special 20's hit the mark with their second release, *Eatin' Dirt*, on the Galaxie Records label. The title track works on a couple levels - first, it's an Elmore James riff (this IS a Chicago band), but the saxes and trumpet are playing a West Coast style of back-up that really sets it apart. (I like that typo). And the topicality of the Blues is certainly served by the lyrics - "You can point your finger, say who's to blame. The more things change, the more they stay the same. You know it's true; ain't nothing a workin' man can do. Just keep your head up and smile - we'll be eatin' dirt for awhile." This is excitement, swing and style. Harmonica man Sochat is backed by Chicago vets, and features guest turns by Dave Herrera and Billy Flynn on guitar. Producer Jimmy Sutton has been recording fine albums under his own name, and he socked it outta the park with this one!

Ashland's Karen Lovely has a second release on the Pretty Pear label, *Still the Rain*. This picks up where *Lucky Girl* left off, with great songs and arranging by David Walker and Alan Mirikitani, but moves to a deeper level, building on the persona evinced by the earlier release, resulting in a more mature, realized effort. Her powerhouse vocals are all about empowerment, and I love Robert Cray's guys backing her up (Richard Cousins, Jimmy Pugh and Mike Vannice) and the continuity they bring. She's showcased to great advantage, and her recent strong showing at the 2010 International Blues Challenge in Memphis shows she can get her point across. The Blues needs entertainers like

Karen Lovely to remain fresh and vital. Well done!

Another fine new release comes to us from the Playing For a Change organization – Grandpa Elliott's *Sugar Sweet*. What a joy. The New Orleans street singer delivers a set of thoughtful standards and originals. His years of street-corner serenades have given him an ability to connect with the listener, to draw you into his world of trust, love and hope. He's one of the rare musicians invited to appear on *The Colbert Report*. On *Sugar Sweet* he's backed up by a wonderful band, including the ubiquitous bassist Reggie McBride. This is a cup of soup on a cold evening, an afternoon breeze on a hot summer day - it satisfies.

John Nemeth's new Blind Pig album, *Name the Day!* is yet another winner for the West Coast harmonica-playing vocalist. His previous albums have featured guitar hero Michael "Junior" Watson, but Bob Welch plays guitar on this one, adding a new accent to Nemeth's catchy vocals and delivery. Nemeth's only been on the scene for a decade or so, but his albums have all been aces, and his live shows are winning praise for dynamic excitement and sheer danceability. Another reason to believe the Blues will never die!

Finally, the Delmark label has just come out with a new release by Magic Slim and the Teardrops, *Raising the Bar*. Slim's one of the last Chicago originals, and has given us a new listen to a lot of Blues classics and a few new ones as well. At 72, he's a true Old School Bluesman. But the music avoids clichés and stock re-creations. This sounds fresh and compelling. As it should.

Derral Campbell, raised in Eureka, went away to college in San Francisco in 1966 and saw Buddy Guy and Junior Wells at the Fillmore Auditorium. He became a Blues DJ in 1986, and continues to cooperate with the muse of the Blues.

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Wolves continued from page 8

Aerial footage of wolf B-300, taken January 23, 2008 in northeastern Oregon. The famous photo of wolf #B-300, the alpha female of the Imnaha Pack, taken January 23, 2008. This aerial photo was the first photograph of an actual Oregon wolf, not just tracks. This wolf was the first wolf radio-collared in Oregon.



and very young animals, and will take a healthy animal if they can get it. Consequently, hunters - especially subsistence hunters—are concerned that wolves add yet more competition for the dinner plate. Hunter groups are especially concerned about what they perceive to be low deer and elk numbers in northeast Oregon.

It is practically impossible to predict how any given group of wolves will affect a particular deer or elk population. Study after study has shown that the relationship between wolves and their prey depends on terrain, weather, prey species, and other factors. For this reason, ODFW plans to radio collar and monitor wolves very carefully as

their population increases and they recolonize different habitat throughout Oregon.

A not unanticipated yet still exciting effect of returning wolves to Yellowstone National Park has been the effect on streams. Dr. William Ripple and others from Oregon State University have found that elk are now avoiding areas where they feel “unsafe” from wolf predation, which includes stream corridors with fewer escape routes. As a result, the elk aren’t grazing continuously along the stream banks. Willows and aspen have regrown to shade the stream, stabilize banks, and drop leaves and insects into the stream, providing nutrients and fish food.

Wolves will also affect other predators,

both large and small. There are records of wolves killing cougars or bears, but it is impossible to predict how hunting strategies or competition for food would affect the relationship between these animals. There is a lot of evidence, however that the return of wolves may provide far better coyote control than human hunting and trapping efforts. Wolves hunt and kill coyotes. In fact, when wolves are eliminated from areas, coyote populations surge. Economically speaking, this is a disaster. Coyotes kill far more cattle and sheep than cougar, black bear, and wolves combined (Table 1).

Livestock: The \$1-Million-Dollar Question

In April, the USFWS announced it would distribute \$1 million in grants to “help livestock producers undertake proactive, non-lethal activities to reduce the risk of livestock loss from predation by wolves, or to compensate livestock producers for livestock losses caused by wolves.” Oregon’s share is \$15,000. These monies are matched 50:50 by Defenders of Wildlife through its Carnivore Conservation Fund.

In 2009, ODFW biologists confirmed that two wolves killed some sheep in Baker County’s Keating Valley. The vast majority of livestock kills are due to coyotes, so biologists must look for teeth marks and kill style to confirm that a wolf or wolves were indeed responsible for the killing. Wolves are also scavengers, so the mere presence of footprints is not enough evidence to prove a kill. One of the wolves was captured and radio-collared which allowed ODFW to track the wolves’ movements. The wolves killed 1 calf, 28 sheep, and a goat. After significant agency efforts to frighten the wolves and

TABLE 1	Oregon		Idaho		Montana	
	1996–2002	2003–2009	1996–2002	2003–2009	1996–2002	2003–2009
Average Number Wolves ¹	0	(14 in 2009)	155	625	93	336
Average Number Cattle ²	1,490,000	1,365,714	1,900,000	2,095,714	2,614,286	2,435,714
Cattle killed by coyotes ³	222	na	240	na	658	na
Cattle killed by cougars ³	58	na	29	na	34	na
Cattle killed by black bears ³	7	na	3	na	18	na
Cattle killed by wolves ⁴		(1 in 2009)	8	43	15	52
Average Number Sheep ⁵	273,143	220,714	274,000	249,286	393,857	283,571
Sheep killed by coyotes ³	1,408	na	1,387	na	4,764	na
Sheep killed by cougars ³	215	na	194	na	142	na
Sheep killed by black bears ³	68	na	278	na	191	na
Sheep killed by wolves ⁴		(28 in 2009)	34	197	31	79

na = data not available.

¹ For calendar year; data source: US Fish and Wildlife Service. Oregon 2009 wolf numbers are not an average.

² Cattle and calves on Jan. 1; data source: US Department of Agriculture National Agriculture Statistical Service.

³ For calendar year; data source: Oregon Department of Fish and Wildlife.

⁴ For calendar year; data source: US Fish and Wildlife Service, except for Oregon 2009. Oregon 2009 numbers are not an average.

⁵ Sheep and lambs on Jan. 1; data source: US Department of Agriculture National Agriculture Statistical Service.

chase them out of the valley (with helicopters and cracker guns), as well as improved stock fencing, ODFW authorized US Department of Agriculture's Wildlife Services to kill both wolves in September 2009.

As of the time of this publication, ODFW biologists have confirmed that two wolves have killed three calves in north-eastern Oregon. After non-lethal efforts to haze and discourage the wolves, ODFW authorized that the two wolves should be killed. The wolves are uncollared members of the Imnaha Pack. The alpha female appears to be in the den with new pups; in its press release of 5/31/2010, ODFW emphasizes the need to protect the alpha male and female and the den.

Recent studies from the Rocky Mountain Recovery Area suggest that wolves do not "automatically" prey on livestock. However, wolves have ample opportunity to come into contact with livestock. Deer and elk often winter on low elevation ranches abutting forested wildlands. Wolves following those herds can come into contact with overwintering livestock. About 10% of Oregon's cattle and sheep are grazed on public lands during summer months. All habitat modeling as well as common sense predicts that wolves will likely repopulate forested public lands, which would put them in contact with publicly-grazed livestock.

Oregon's wolf plan emphasizes non-lethal control techniques for Phase I; and transitions to a more flexible approach to depredation control following delisting. The wolf plan also emphasizes educating and equipping landowners, livestock producers and the public about and with non-lethal techniques and equipment (e.g., fladry fencing, rubber bullets, radio-activated guard devices, electric fencing).

It Is Up to Us

Most people assume that wolves will re-occupy the southern Cascades and eventually make their way to the Klamath-Siskiyou and the Modoc Plateau. But what happens next is a matter of conjecture. It may be that the high road densities and small wild spaces of Oregon's Cascade spine put wolves in conflict with cars and hunters. It may be that wolves redress the predator-

prey relationships throughout Oregon and California's mountainous country and deer and elk populations thrive. No one really knows. Oregon has a plan in place to help citizens adjust as wolves repopulate their old range. The state of California does not.

Ultimately, human tolerance will be the primary limiting factor for wolves' long-term survival in the state of Jefferson. I hope that we can all learn to live with wolves in our backyard.

Jeannine Rossa is a professional conservation ecologist with degrees in wildlife and fisheries biology as well as aquatic ecology. She grew up in, and has spent most of her adult life in, rural areas of the state of Jefferson. She also used to live smack-dab in the middle of Idaho, but left before the Canadian wolves were reintroduced. She heard Wolfie howl many times, but has yet to hear a wolf howling in the wild.

USFWS' Northern Rocky Mountains Gray Wolf page: <http://www.fws.gov/mountain-prairie/species/mammals/wolf/>

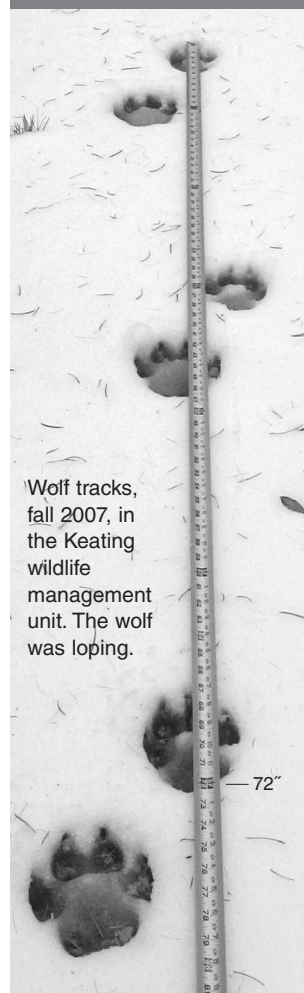
USFWS' 2009 Interagency Annual Northern Rockies Wolf Report: <http://www.fws.gov/mountain-prairie/species/mammals/wolf/annualrpt09/index.html>

ODFW's Wolf Management Plan: http://www.dfw.state.or.us/Wolves/docs/wolf_plan.pdf

ODFW's wolf management website: <http://www.dfw.state.or.us/Wolves/index.asp>

National Agricultural Statistics Service: <http://www.nass.usda.gov/index.asp>

If You Think You Saw A Wolf



There is a big difference between wolves and coyotes. Coyotes are about the size of a border collie. Wolves are the height of a malamute; however, as the photos in this article attest, wolves often look much leaner than your typical malamute. Wolf pups in the mid-summer and fall can closely resemble coyotes, but they do look "babyish."

	COYOTES:	WOLVES:
Weight:	15–30 Pounds	70–100 Pounds
Shoulder Height:	1 ½ Feet	2 ½ Feet
Snout/Muzzle:	Long and Pointed	Large and Blocky
Ears:	Long and Pointed	Short and Rounded

If You Think You Saw A Wolf Track

Adult wolf prints are larger than dog and coyote prints. An average-sized wolf makes a track between 4 and 4 ½ inches wide and 3 to 4 inches long. Like all canids, the claws on a wolf paw are never completely retracted, and usually show.

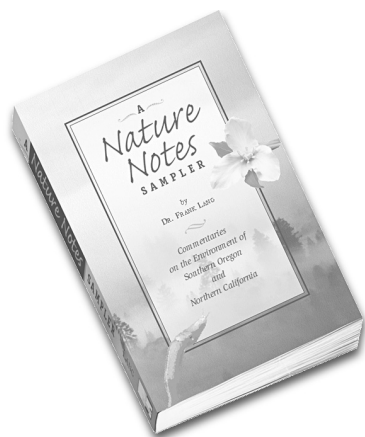
Report any wolf sightings or wolf sign to ODFW (541) 963-2138 or nearest field office or online



Wolf tracks, fall 2007, in the Keating wildlife management unit, Oregon. Note how large the tracks are.

Source: Oregon Department of Fish and Wildlife: http://www.dfw.state.or.us/Wolves/docs/Wolf_Mngmt_Flyer.pdf

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Nature Notes

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Port Orford Cedar

One of the State of Jefferson's finest citizens is our very own Port Orford cedar, *Chamaecyparis lawsoniana*. POC, as it is called by those in the know, is an acronym based on the first three letters of its common name. POC grows along the coast from Coos Bay south to Humboldt County, California inland in the fog zone west of the crest, and further east in suitable cool moist habitats near Mount Shasta and in the Trinity Alps. Its greatest development is in Coos and Curry Counties, Oregon

POC is known throughout the world as a handsome cultivated plant of great diversity of size, shape, and color with over 200 known cultivars from bonsai to hedge screen and more. POC is a highly desirable timber tree, especially in Japan where it is used in construction of coffins, temples, and fine homes. The trees can be big: the Champion tree on the Siskiyou National Forest is 219 feet tall and nearly 12 feet in diameter. The wood is light, strong, fine grained, and aromatic, which makes it insect resistant. Ginger or rose scented seems to be the descriptive word of choice. It smells like Port Orford cedar wood to me, however.

“

...sailors on old sailing schooners carrying fresh cut cedar to Asia were affected by the odor till the odor grew and grew upon the sailors till they were almost mad with it.”

It's used in the manufacture of Venetian blind slats, storage battery separators, sashes, doors, interior finish mill work, hope chests, matches, dock planking, and a host of other wooden things including posts, flutes, guitars, and other musical instruments, arrow shafts, boats, woodcarving and as a soap or insect repellent made

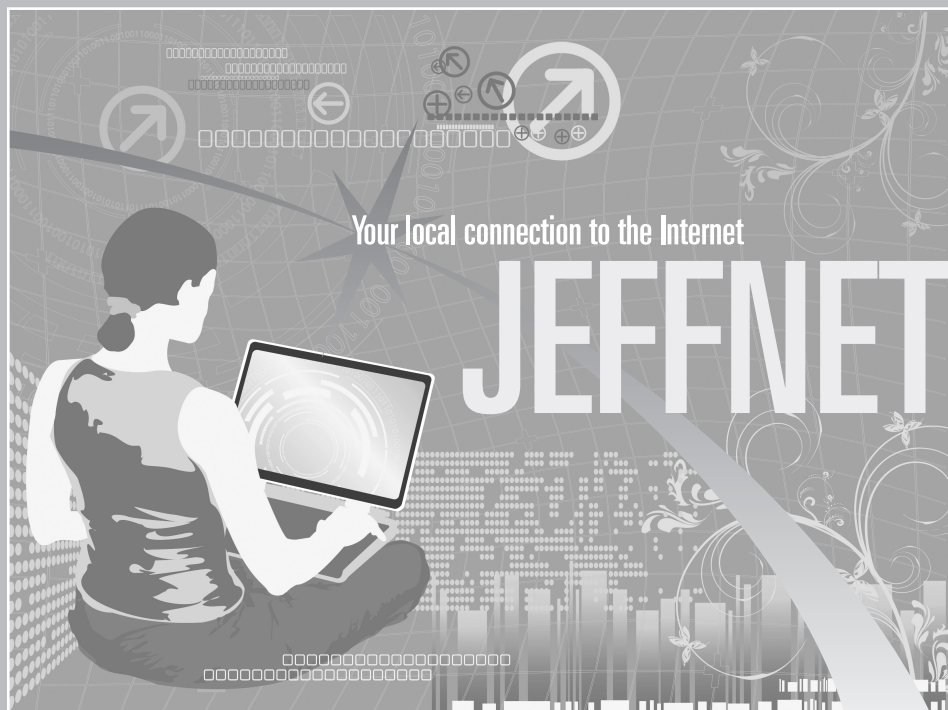


from the volatile oils of the wood. The only manufacturer of arrow shafts is in Myrtle Creek, Oregon.

The aroma and insect repelling properties of the wood are extracted from arrow shaft sawdust and used in soaps and sprays for humans and domestic animals. Safe and harmless are the claims, except for arthropods like ticks, fleas, flies, and mosquitoes.

Never mind that Peattie's tree book reports that "sailors on old sailing schooners carrying fresh cut cedar to Asia were affected by the odor till the odor grew and grew upon the sailors till they were almost mad with it." Never mind that in 1906 Sudworth reported that "Continued inhaling of the odor from freshly cut timber produces an aggravated diuretic effect upon the system," or that the 1995 USDA Wood Technology Fact sheet reports that continual inhalation of the volatile oil in this wood can cause kidney problems and may also cause allergic bronchial asthma and/or rhinitis. *Caveat emptor*, perhaps? At least use the preparations as directed.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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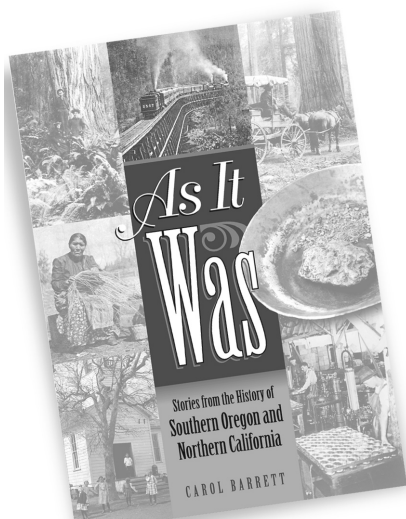
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As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

We've collected the stories from the original *As It Was* series in this new book, illustrated with almost 100 historical photographs.

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1250 Siskiyou Blvd., Ashland, OR 97520

As It Was

Stories from the State of Jefferson

The Fowlers: Ten Children and a Dairy

by Nancy J. Bringhurst

In 1936 Edgar Fowler auctioned off his Kansas farm and headed west with six children. He'd finally agreed to join his wife, Ruth, in Ashland, Oregon. Ruth, suffering with health problems, including "dust pneumonia," had gone with three of their children to visit her sister. She had no intentions of returning.

Ruth enlisted the help of Wells Jackson, her brother-in-law and owner of area restaurants the Palace Café and the Top Hats, to arrange for her family to take over the Clover Leaf Dairy from the present renters.

Their tenth child was born in Ashland. For the next 13 years, the Fowlers and their children milked their 20 cows by hand, bottled the milk, and delivered fresh milk twice a day to the community.

When the older children began leaving home, the Fowlers decided to sell the dairy and raise beef cattle. When poor health caught up with Edgar, they slowly sold the land. Ten acres went to the first radio station in Ashland, more to developers, and the city purchased land to expand the sewer plant.

Today only the milk house remains at the end of Helman Street, but there are still Fowlers around to celebrate their mother's courage and determination.

Source: Fowler, Connie. "Ashland's Cloverleaf Dairy," *Southern Oregon Heritage Today*, June 1999, Vol. 1, No. 6.

Ridgeley Greathouse: Yreka's Civil War Pirate

by Maryann Mason

In 1863, a San Francisco grand jury indicted 22 Californians for "wickedly and traitorously levying war against the United States of America." One of the leaders of this rebellion was Ridgeley Greathouse, one of Yreka's first citizens.

Greathouse, an ex-Kentuckian and secessionist, was a property-owner in Yreka, Scott Valley, and Shasta Valley, Yreka's city treasurer, and part owner of an express and passenger service from Shasta County to Jacksonville, Oregon.

Fellow secessionist Asbury Harpening, who had the approval of Confederate President Jefferson Davis, asked Greathouse to join his plan to outfit a pirate ship to patrol the Mexican coast and capture steamers carrying California gold to Washington. The captured ships would be converted into additional pirate ships until they had an armada that could loot and sink U.S. trading and merchant vessels in the Pacific. A third man, Alfred Rubery, joined the plan and recruited 19 men to convert the clipper ship *J. M. Chapman*. William Law was hired to navigate the ship, which had been provisioned with ammunitions and canons.

Unfortunately for the conspirators, William Law never showed up to set sail and instead reported the scheme to authorities. Greathouse, Harpening, Rubery, and the others were jailed and tried for treason.

Source: Wacker, George. "The Plan That Went Astray." *The Siskiyou Pioneer in Folklore, Fact, and Fiction*. 1993, pp. 125-129.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Four Dispatches from the Garden

1. Global Warming

Too hot for June. The sky feels thin, and the sun is much too close. What am I doing out here anyway, lips chapped, eyes stinging, sweat-soaked before noon?

I'm unclogging nozzles, that's what! Setting sprinklers, hooking up soakers, dragging hoses around the yard. Who could have foreseen a heat wave this soon?

At least the artichokes are happy, their armored hearts clenched tight in spiny scales. If we let them flower, they'll open into monstrous blossoms, purple ogres with bumblebees in their nostrils. But we won't let that happen. We're going to cut off their heads, and eat them.

2. Teepee

I cut seven bamboo poles and tie them together at the neck, then spread their feet around the bean hill and push each pole deep into the ground. Strung with twine, it's a trellis, and a secret.

Later, when the beans have climbed the poles and grown a skin of green over the teepee, I hide inside, watching the honeybees sip at the bean flowers. The chickadees don't know that I'm spying on them as they pluck the seeds from my sunflowers. Wary of our dog, but ignorant of me, the neighbor's tabby pads through the lettuce.

My wife leans out the back door and calls a name. It used to be my name. But not today.

3. The Master

Early morning in the garden, I'm watching a bumblebee bang around in a poppy. He buzzes over to a penstemon, shoves his way down a blossom, then backs out with pollen stains on his face. Now he shambles across the rosemary like a drunkard and stumbles onto an aster, a clumsy, fat ballerina in a black tutu.

It's hard to take this bumblebee seriously, with his stubby wings, pudgy thorax, geodesic eyes. When he lifts his ponderous body in flight, he fudges several laws of aerodynamics. If this is how plants get pollinated, it's a wonder the planet survives. Weird, how evolution flirts with absurdity.

My mother used to tell me, "Don't be *half* a fool." So I bow to the bumblebee, my mentor in accident and indirection, who has gotten himself stuck just now in a foxglove. Humming and shoving, he shimmies back out, waggles his butt and buzzes away, the master, my implacable guru.

4. Surge

Glen says his corn is growing so fast he can hear the leaves swelling in the night. I don't believe him. But I go out into my garden after dark and sit on a pumpkin and close my eyes.

I'm a good listener. I can often hear things that aren't even happening. But tonight, though I notice the wheezing of cars in the distance, and a forlorn squawk from some sleepless bird, I can't hear a peep out of the corn.

The quiet gets thicker than fog, and I almost drift off. But finally I hear a soft, watery surge, like distant surf. It could be the aquifer flowing beneath our place. It could be satellites feeling for the pulse of space. It could be the soil itself, alive and breathing, or the wireless warbling of human desire. Or it could be the corn.

This month's four prose poems are from Charles Goodrich's *Going to Seed: Dispatches from the Garden*. Goodrich is the author of a previous book of poems, *Insects of South Corvallis*, and a book about nature, parenting, and building his own house, *The Practice of Home*. He has also co-edited *In the Blast Zone: Catastrophe and Renewal on Mount St. Helens*. After a career as a gardener, he now serves as Program Director for the Spring Creek Project for Ideas, Nature, and the Written Word at Oregon State University. Charles Goodrich lives in Corvallis, OR. (Charles Goodrich: "Global Warming," "Teepee," "The Master," and "Surge" are reprinted from *Going to Seed: Dispatches from the Garden*, by permission of Silverfish Review Press, ©2010 by Silverfish Review Press.)

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.

Viva Marketfest!

By Valerie Ing-Miller and Derral Campbell

It was fifteen years ago. Downtown Redding was looking pretty sad. Deserting tenants left the downtown mall a hollow shell. The old Hotel Redding had become a flop house. "Empty buildings, a shuttered theatre, all of it abandoned for the most part," says Shasta County native John Truitt. The once vibrant center of a bustling gold rush and timber town had begun to rot as businesses moved eastward, across the river where a new shopping mall had been constructed.

A downtown task force was created to address the void of commerce and people, and out of that a small group of residents, including Truitt, got together to find a way to revive the city's center. Truitt says that one of the things the group considered to give people a reason to come to downtown Redding was a free weekly concert and farmer's market. In the summer of 1996, beginning with a portable stage and a lot of borrowed equipment, the first concert took place. It was a Caribbean steel drum band, Jeff Narrell and Pan Roots. "Nobody was sure it would work," says Truitt, "but several thousand people showed up that first night in August, and they just kept coming back." And that's how Marketfest was born. That's also how the group of concerned citizens with a love of their downtown became Viva Downtown Redding.

Today John Truitt is the Executive Director of Viva Downtown Redding, which is now a national Main Street Organization dedicated to vitalizing historic areas of cities. This year Viva celebrates its 15th Marketfest season, which has grown to an 11 week series from mid June through August. Each Thursday, Library Park draws between



PHOTO: JIM MARK

Marketfest

Thursdays 5pm-9pm

Downtown Redding
Library Park

(between Placer & Yuba Streets
behind the Lorenz Hotel)

www.vivadowntownredding.org

July 1	Donna Angelle
July 8	Papa Fez
July 15	Kusun Ensemble
July 22	Elliott Randall
July 29	Mumblefinger
August 5	The Blues Rollers
August 12	Hard Luck 3
August 19	Karen Lovely
August 26	Los Pinguos

dancers, children's activities, a beer garden and food booths, and the live music concert and farmer's market.

Marketfest has always featured a diverse mix of music styles. This year's festival includes Zydeco, African World Music, Blues, Rockabilly, Contemporary Rock and more. This year's series will close August 26 with the internationally renowned Argentine rhythms of Los Pinguos, who mesmerized the crowd two years ago. "More than any other act, I've had requests to bring Los Pinguos back," says Truitt. Other bands in this year's lineup include Kusun Ensemble, The Blues Rollers, and Elliott Randall.

While past seasons of Marketfest have focused on exposing the Redding crowd to new sounds from out of the area music groups, this year there's a strong emphasis on musicians from within the region. Truitt explains, "The reason we're able to do that



PHOTO: JIM MARK

ABOVE: People gather to dance, eat and beat the heat at Redding's eleven week-long Marketfest.

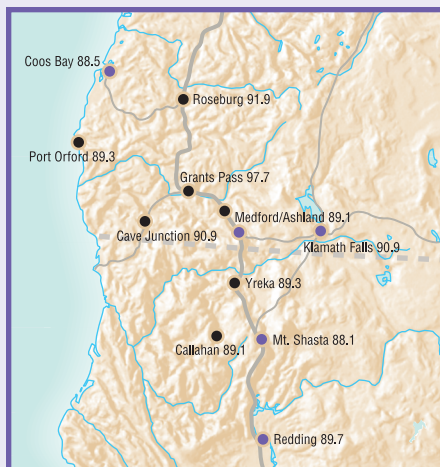
LEFT: Members of San Francisco based Afro beat band Albino keep the crowd on their feet at last year's Marketfest.

3500-4500 people who fill the grassy square to enjoy art and craft ven-

is that this year's music series has been underwritten in part by a grant from the California Arts Council and the Department of Justice, with special assistance from the Shasta County Arts Council." Five of the music groups feature local or regional talent. Papa Fez is one of them. Featuring a half dozen engineers from Redding's CH2M Hill, the group belts out everything from James Brown to The Clash, and have been known to employ their secret weapons, a bagpiper and a Sousaphone player. The Hard Luck 3 is a Portland Rockabilly ensemble led by Shasta County native Matt Plank. Other regional talent taking to the Marketfest stage this summer includes Red Bluff's funky soul jazz group Mumblefinger and Rogue Valley blues darling Karen Lovely.

There's no use glossing over the fact that it gets hot in Redding in the summertime. Really hot. Like 114 degrees of hot. But that doesn't stop the throng of

CONTINUED ON PAGE 30



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5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Modulation

Rhythm & News Highlights

Marian McPartland's Piano Jazz

July 4 · Piano Jazz 30th Anniversary Special with Guest Host Murray Horowitz

What began as a series of modest, intimate musical conversations has become one of the most successful and longest running music programs in media history; and a national treasure trove documenting jazz greats, pop music giants, and cultural icons such as Dizzy Gillespie, Mary Lou Williams, Oscar Peterson, Elvis Costello, Tony Bennett, Ray Charles, and Studs Terkel. Nobody could engage them more entertainingly than the divine, pioneering Ms. McPartland. Marian's friend and NPR veteran Murray Horowitz hosts this hour-long survey of three decades of great radio moments.

July 11 · Ted Nash with Guest Host Christian McBride

Virtuoso reed man Ted Nash hails from a respected West Coast jazz family, but for the last ten years he has been heavily involved with Jazz at Lincoln Center in New York. He is also an art lover and he brings along some of his latest tunes inspired by modern artists to this *Piano Jazz* session. Tunes include "Breakfast at Tiffany's," and Nash's tunes "Matisse" and "Pollock."

July 18 · Romain Collin with Guest Host John Weber

Brilliant young pianist Romain Collin toured with both Wayne Shorter and Herbie Hancock while still a student at the Thelonious Monk Institute of Jazz. Since graduating, he has jumped into writing original music on a sweeping, cinematic scale. Guest host Jon Weber welcomes Collin to *Piano Jazz* for a set including many original tunes by this exciting young pianist/composer.



French pianist Romain Collin (above) joins guest host John Weber on the July 18th broadcast of *Piano Jazz*.

July 25 · Marian Selects: Remembering John Bunch

Pianist John Bunch learned to arrange for big bands while held captive in a German POW camp during World War II. After returning stateside, he worked with the likes of Woody Herman, Gene Krupa and Benny Goodman, and was Tony Bennett's pianist for a number of years. He passed away earlier this year, and *Piano Jazz* remembers Bunch with this 1991 session. Bunch performs "Something to Live For," and duets with host Marian McPartland on "What is This Thing Called Love?"



Los Angeles native Ted Nash has been composing music since the age of 15 and has worked with greats such as Quincy Jones and Wynton Marsalis.

PROGRAM GUIDE

CLASSICS & NEWS

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KNHT 107.3 FM
RIO DELL/EUREKA

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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera / LA Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered

5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
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Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

OCMF Indicates Oregon Coast Music Festival

July 1 T Haydn: String Quartet in E flat major
July 2 F Massenet: Orchestral Suite No. 1
July 5 M Gordon Jacob*: *William Byrd Suite*
July 6 T Devienne/Bréval: Symphonie Concertante
July 7 W JS Bach: Trio Sonata in C minor
July 8 T Grainger*: *The Warriors*
July 9 F Diamond*: Rounds for String Orchestra
July 12 M Arensky*: Suite No. 2
July 13 T Rameau: Deuxième Concert
July 14 W Finzi*: Five Bagatelles
July 15 T Bernstein: *Chichester Psalms*
July 16 F Mozart/Wendt: Divertimento
July 19 M Schubert: Fantasie in F minor
July 20 T (OCMF) Dvorak: *Water Goblin*
July 21 W Nichelmann: Overture in B flat major
July 22 T (OCMF) de Falla: Suite from *The Three-Cornered Hat*
July 23 F Berwald*: Piano Concerto in D major
July 26 M Field*: Sonata in C minor
July 27 T Dohnanyi*: Serenade for Strings
July 28 W Crusell*: Clarinet Concerto in B flat major
July 29 T Hiller: Piano Concerto No. 2
July 30 F Beethoven: Cello Sonata No. 5

Siskiyou Music Hall

OCMF indicates Oregon Coast Music Festival

July 1 T Pleyel: Octet in C major
July 2 F Dvorak: Piano Trio in E minor, "Dumky"
July 5 M Johann Wilms: Symphony No. 6
July 6 T Rimsky-Korsakov: *Scheherazade*
July 7 W Cesar Franck: Symphony in D minor
July 8 T Beethoven: Septet in E flat major
July 9 F Mozart: Clarinet Quintet
July 12 M Mendelssohn: Symphony No. 5, "Reformation"
July 13 T Tchaikovsky: Piano Concerto No. 1
July 14 W Finzi*: Clarinet Concerto
July 15 T Schubert: Symphony No. 9, "The Great"
July 16 F Ries: Cello Sonata in G minor
July 19 M (OCMF) Dohnanyi: Suite in F sharp minor
July 20 T Hans Kossler: Sextet in F minor
July 21 W (OCMF) Lalo: Cello Concerto
July 22 T Eduard Franck: Symphony in B flat major
July 23 F Field: Piano Concerto No. 3
July 26 M Goldmark: Quintet in A minor
July 27 T Giuliani*: Guitar Concerto in A major
July 28 W Wranitzky: Grande Sinfonie in C minor
July 29 T Enescu: Quartet No. 2
July 30 F Kraus: Sonata in E



German-Italian soprano Anja Kampe sings Sieglinde in *Die Walküre* at the L.A. Opera.

News & Information

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KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm World Briefing from the BBC
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00pm Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm The World Today (BBC)
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Lyric Opera Of Chicago

July 3 · *The Marriage of Figaro* (In Italian) by Mozart

Sir Andrew Davis - conductor; Kyle Ketelsen, Danielle de Niese, Anne Schwanewilms, Mariusz Kwiecien, Joyce DiDonato, Lauren Curnow, Andrea Silvestrelli, Keith Jameson, Philip Krauss

LA Opera

July 10 · *Tamerlano* by George Frideric Handel

William Lacey - conductor; Bejun Mehta, Plácido Domingo, Sarah Coburn, Patricia Bardon, Jennifer Holloway, Ryan McKinny

July 17 · *The Barber of Seville* (In Italian) by Gioachino Rossini

Michele Mariotti - conductor; Nathan Gunn, Juan Diego Flórez, Joyce DiDonato, Bruno Praticò, Andrea Silvestrelli, Kerri Marcinko, José Adán Pérez, Craig Colclough

July 24 · *Das Rheingold* by Richard Wagner

James Conlon - conductor; Vitalij Kowaljow, Arnold Bezuyen, Gordon Hawkins, Michelle DeYoung, Jill Grove, Morris Robinson, Eric Halfvarson, Wayne Tigges

July 31 · *Die Walküre* by Richard Wagner

James Conlon - conductor; Plácido Domingo, Anja Kampe, Linda Watson, Vitalij Kowaljow, Eric Halfvarson, Michelle DeYoung

Ukrainian bass
Vitalij Kowaljow
makes his mark as
Wotan in the LA
Opera's production
of *Das Rheingold*.



Countertenor Bejun Mehta, who made his LA Opera debut as Tolomeo in *Giulio Cesare* in 2001, returns in the title role of *Tamerlano*.

Art



ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival presents another rich and diverse season:

Hamlet, thru Oct. 30
Pride and Prejudice, thru Oct. 31
Cat on a Hot Tin Roof, thru Jul. 4
Well, thru Jun. 18
Ruined, thru Oct. 31
She Loves Me, thru Oct. 30
Twelfth Night, Jun. 1-Oct. 8
Henry IV, Part One, Jun. 2-Oct. 9
The Merchant of Venice, Jun. 3-Oct. 10
Throne of Blood, Jul. 21-Oct. 31
American Night: The Ballad of Juan José, Jun. 29-Oct. 31

Performances at 2:00 & 8:30 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

- ◆ Camelot Theatre Company presents *Rags*, July 23-25. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

- ◆ The Oregon Cabaret Theater presents *I Love You, You're Perfect, Now Change*, thru Aug. 30. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com

Music

- ◆ The American Band College Bands present its 22nd July 4th Concert, on July 4th. 8 pm. The last 30 minutes are synchronized with Ashland's fireworks display. At Ashland High School, Mountain Avenue, Ashland. (541) 535-3562

- ◆ Britt Festivals presents:
 Steve Earle / Carolina Chocolate Drops, July 1, 7:30 pm
 The Black Crowes / Truth & Salvage Co., July 2, 7 pm
 Taj Mahal / Karen Lovely, July 3, 7:30 pm
 Court Yard Hounds, July 8, 7:30 pm
 Michael Franti & Spearhead / Brett Dennen, July 15, 7 pm
 Barenaked Ladies / Angel Taylor, July 16, 7:30 p.m.
 The New Pornographers / The Dodos / Imaad Wasif, July 17, 6:30 p.m.
 The Rhythm Devils, July 18, 6:30 pm
 The Swell Season / Black Prairie, July 20, 7 pm
 Jimmy Cliff / Trevor Hall, July 22, 7:30 pm
 Jamie Cullum, July 23, 7:30 pm
 Movie Night: Grateful Dawg, July 24, 9 pm
 Jackson Browne with David Lindley, July 26, 7:30 pm



The Rogue Valley's own Karen Lovely, an award winning blues artist whose records have topped the charts & earned critical acclaim, opens for Taj Mahal on July 3rd as part of Britt Festivals' summer lineup.

STYX, July 28, 7:30 pm
 Big Bad Voodoo Daddy, July 29, 7:30 pm
 Blake Shelton, July 30, 7:30 pm
 An Evening with The Fab Faux, July 31, 8 pm

All performances are at the Britt Pavilion, located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

- ◆ Chateau at the Oregon Caves presents "Le Club" cabaret in the lobby. Tues. & Thurs at 4 pm, Weds. & Fri. at 8 pm. (541) 592-3400. www.OregonCavesChateau.com

- ◆ The Southern Oregon Repertory Singers present their 8th annual concert of readings and songs of Shakespeare, including newly commissioned works by well-known American composer Martha Sullivan. Actors Michael Elich, Jim

Finnegan and Robin Goodrin-Nordli join the Repertory Singers on the Elizabethan Stage of the Oregon Shakespeare Festival for one performance only on Monday, July 12th at 8 p.m. Tickets at Paddington Station, Music Coop, the Grocery Outlet, (541) 552-0900 and at the door. www.repsingers.org

Exhibitions

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

- ◆ First Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

- ◆ The Firehouse Gallery presents "Beyond the Familiar" on July 1-10. Rogue Community College, 214 SW 4th Street, Grants Pass

- ◆ The Wiseman Gallery presents "Water World" on July 12-23. At Rogue Community College, 3345 Redwood Hwy, Grants Pass

- ◆ The Rogue Gallery & Art Center presents "The Shape of Memory" thru July 10. Then "Dancing with the Muse," the first-ever Members' Exhibition July 16 thru August 14. At 40 South Bartlett St., Medford (541) 772-8118

- ◆ The Grants Pass Museum of Art presents "Directed Chaos: Hybrid Paintings by Randy Johnson," Jul 20-Aug 27. At 229 SW "G" Street, Grants Pass. (541) 479-3290



Two time Grammy nominee, John Lee Hooker Jr. headlines the 2010 Mossbrae Music Festival on Saturday, July 24. This yearly concert under the trees, in Dunsmuir's historic city park, is a fundraiser for the Visitors Center & Chamber of Commerce.

Send announcements of arts-related events to:
 Artscene, Jefferson Public Radio,
 1250 Siskiyou Blvd., Ashland, OR 97520 or to
paul.b.christensen@gmail.com

**July 15 is the deadline
 for the September issue.**

For more information about arts events,
 listen to JPR's Calendar of the Arts or visit our
 online Community Calendar at www.ijpr.org



The Grants Pass Museum of Art presents "Directed Chaos" Hybrid Paintings by Randy Johnson, July 20 thru August 27. ("Carer en Mino" – 2006)

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents presents *Club Dead...the Last Resort*, July 17-Aug. 14. Riverfront Playhouse 1620 E. Cypress, Redding (530) 547-3924

Music

◆ The Fifth Annual Mossbrae Music Festival with John Lee Hooker, Jr. on July 24th. 4 pm. At the Dunsmuir City Park, Dunsmuir. (530) 235-2177

◆ Mendocino Stories & Music Series presents Samba Jamba, playing salsa, Latin jazz, and Brazilian classics, on July 30. At Hill House of Mendocino, 10701 Palette Dr, Mendocino. 7:30 pm. (707) 937-1732 www.mendocinostories.com

◆ Mt. Shasta Parks and Recreation presents the Shasta Yama Festival 2010, with Taiko-Japanese drumming, on July 31. At Shastice Park, Rockfellow Dr. & Adams Dr., Mt. Shasta. www.shastayama.org. (530) 859-8686

Exhibitions

◆ "2nd Saturday Art Hop" celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

Fair

◆ Artists, authors & musicians will be creating and performing at The Artists and Authors Fair on July 23-25. At the Wolf Creek Inn, 100 Front St. Wolf Creek. on the historic grounds of the Wolf Creek Inn. (541) 866-2474 historic-wolfcreekinn.com



Steve Earle takes the stage at Britt on July 1.

PHOTO: NEW WEST RECORDS



The Humboldt Arts Council presents "Harmony," a collection of floral watercolors by Cathleen Daly July 14 thru August 29. ("The Story of Our Love" – Watercolor)

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents the Fishtank Ensemble on July 24. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistolriver.com

◆ Little Theatre on the Bay presents The Little Ole Opry opens on July 10, 2010. The Opry program includes:

Down On The Farm, July 10, 8 pm
Rock and Roll 50's, July 17, 8 pm, July 18, 2 pm
Holy Cow Kickin' Gospel, July 24, 8 pm
Wild Wild West, July 31, 8 pm
Best of Opry, Aug. 7, 8 pm, Aug. 8, 2 pm

At 2100 Sherman Avenue – North Bend, Oregon 877-756-4336

CONTINUED ON PAGE 30



Music on the Half Shell concert series, live and free in Roseburg, presents the Canadian folk-rock band from Newfoundland and Labrador, Great Big Sea, July 27 at 7pm.



Oregon Cabaret Theatre presents / *Love You, You're Perfect, Now Change!* From left: Allison F. Rich, Damon Calderwood, and Kymberli Colbourne.

PHOTO: CHRISTOPHER BRISCOE

Artscene *From p. 29*

Exhibition

◆ The Coos Art Museum presents the 16th Annual Maritime Art Exhibition July 17–Sept. 18 and Edward Jenkins, July 17–Sept. 18. The Museum is located at 235 Anderson Ave, Coos Bay. www.coosart.org

◆ The Humboldt Arts Council presents “Harmony,” a collection of floral watercolors by Cathleen Daly, July 14–Aug. 29. The Morris Graves Museum of Art, 636 F Street, Eureka. (707)442-0278



English jazz-pop singer-songwriter and multi-instrumentalist, Jamie Cullum promises to give a lively performance on July 23rd on the hill at Britt in Jacksonville.

K L A M A T H

Theater

◆ At the Ross Ragland Theater: Summer Community Production of “The Sound of Music,” July 22–August 1.

At 218 N. 7th St., Klamath Falls. (541) 884-L-I-V-E www.ratheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30–midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamath-blues.org (541) 331-3939

U M P Q U A

◆ Music on the Half Shell concert series, live in Roseburg, presents the following acts in July

Patrick Lamb, July 6 at 7pm.
Caravan Palace, July 13 at 7pm.
Bassekou Kouyate, July 20 at 7pm.
Great Big Sea, July 27 at 7pm.

All performances are free to the public. Music On The Half Shell concert series is held at the Nichols Bandshell in Stewart Park in Roseburg. www.half-shell.org

◆ Riverbend Live! a free, family outdoor concert at Riverbend Park in Winston on July 2nd, Riverbend Park, 245 Thompson Ave., Winston (541) 430-1496



Music on the Half Shell concert series, live and free in Roseburg, presents Mali musician Bassekou Kouyate, July 20 at 7pm.

Marketfest *From p. 22*

Marketfesters who dress lightly, apply lots of sunblock (often times available for free at the Shasta Regional Medical Center Healthy Pavilion), and can often be seen standing in the vicinity of one of six giant misters.

One of Redding’s main thoroughfares, Placer Street, is shut down for several blocks to make room each week for the farmer’s market. It features healthy produce - tomatoes, peaches, plums, raspberries and corn, all grown within 50 miles of Redding. “We were green before green was Green,” says Truitt. “People are really starting to recognize that having locally grown food is a good thing.”

The event is sponsored by a number of local businesses and organizations (including Jefferson Public Radio), and staffed by a hefty group of local volunteers, “without whom this absolutely would not be possible,” says Truitt. “It’s a lot of work to pull this off every week. It’s a ferocious commitment, our dedicated volunteers are the real stars of the show.”

But wait, there’s more. Around 8:45 each Thursday, after the band takes a final encore and dusk descends, there’s a tradition that has developed over the years. A cadre of improvisational percussionists gathers, and a giant drum circle takes shape. Truitt says, “That was something that just sort of sprang up, organically, by the people, for the people, and it’s become part of the Marketfest experience. That just goes to show that you can get all kinds of unintended results.”

Marketfest has really proven itself to be more than the sum of the smells and sounds of summer. It’s become a strong economic generator for the downtown area. “I think Marketfest was the spark that helped get a lot of businesses and people interested in downtown Redding,” says Truitt. “Local restaurants and clubs now having amazing Thursday nights in the summer.” But more than that, it’s also become a strong community builder, gathering people together in shared appreciation of the bounty of the Northstate.

AHHHH!



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